

SEPTEMBER 1950 • Vol. 8. No. 9

Capitol
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NEWS



Capitol news
Published Monthly by
CAPITOL PUBLICATIONS, INC.
Sunset and Vine, Hollywood 28, Calif.
Printed in U. S. A.

EDITED BY DAVE DEXTER, JR.



First Impressions . . . Chapter Two

Leopold Stokowski, at a radio broadcast with Jock Don O'Connell, during which time Stokely played quasi-hot, pseudo-jazz discs for nearly two hours—all the while expounding his not-so-credible views on the subject. Oh well, we didn't know anything about HIS music, either. . . . Count Basie just sat there, at that cigarette-scarred upright in the ratty old Reno Club in Kansas City, leading his leapin' little combo without any effort whatsoever. It was 1936, and Bill Basie had never even hoped that he would shortly become a great name in American music. . . . Ben Bernie. He gave an interview to a bug-eyed young newspaperman in which the only quotable lines had to do with his trumped-up, synthetic "feud" with Walter Winchell. . . . Frank Sinatra, who that hot Chicago summer of '39 was getting his first break as soloist with Harry James' new band. Yep, you know it, Frankie was as cocksure then as when he hit the gong among the swooning li'l teen-agers four years later—and Harry was mighty irked with his attitude.

Duke Ellington. All his musicians wore bright red uniforms, right down to their shoes, there on the big stage in the glare of a magenta spotlight. And Duke, in his dressing room, talked of nothing but eating—and places to eat. . . . Jimmie Lunceford was equally as urbane. But it was incongruous, his waving a slim baton so sedately over that rock-solid, swinging band—there'll never be another like it. . . . Frankie Laine was tromping up Hollywood's Vine Street as an agent, trying to get Capitol interested in a fem vocal trio. Sure we'll admit it—his own singing left us frigid. . . . Doris Day, the very day she left Cincy and joined the Bob Crosby band in Chicago. At rehearsal she vowed she would click, singing with the Dixielanders—a broken leg had stopped her career as a dancer. . . . Jimmy Dorsey was probably the best-natured guy of 'em all, and simply famished for a double order of ribs. Some of the guys in his band at that time ('37) included Ray McKinley, Freddie Slack, Toots Camarata, Herb Haymer and generous, blow-top manager, Billy Burton. . . . Kay Starr. She was fresh from Memphis, built like a baby dirigible and trying to land a spot on the old Camel Caravan program. Ironically, she laid an egg and went back home a flop.

Peggy Lee was overweight, and terrified whenever her boss, Ben Goodman, looked her way on the Meadowbrook bandstand in New Jersey. . . . And Bob Crosby, suspicious of trade paper writers who praised his musicians more than his singing, simply refused to be civil. Bobby's grown up now, and there's no nicer guy in or out of music these days. . . . Buxom Julia Lee reared back from the keyboard and kidded a kid about being up so late—and frequenting a bistro which was strictly illegal in those Prohibition days of pre-1933. Ah well, for all its crises and problems, the kid has never regretted his decision to stick with music and write about it. Helps make dull columns like this 'un, huh?

New Fall Season Brings Boom In Music Biz; May Be Best Since 1940-41

All of a sudden, as they say, the music business is jumping again.

Gone is the pessimism which characterized the name bands, the singers, the music publishers and other branches of the profession for several years.

'Variety' Tells of Upbeat

Americans are dancing to bands again. They are buying sheet music again. Record sales are up solidly. And the fall of 1950 may very well go down in the books as the season which marked the start of prosperous new era in the popular field of music.

"Variety," the weekly newspaper of show biz, reflected the upsurge last month in a front-paged, double-decked bulletin which asserted:

"Music publishers and jobbers are frankly baffled to explain the current sharp rise in sheet sales

after a long period of stagnation. In some key cities around the country, sales have shot up nearly 300 per cent in the last three weeks while all points are reporting steadily improving business.

'Repeat of 1940-41'

"The revival is generally ascribed to the Korean war, the mobilization of both men and industry, and the outlook for steady employment and relatively high wages. Trade leaders declare the 1940-41 situation is being repeated with a wave of sentiment leading the public back to the basic entertainment form—music.

Everybody's Going 45 R. P. M.

"Rise of copy sales is being felt across the board, affecting big and small publishers alike and carrying along virtually every type of number from novelties to the standards. Smaller pubs are sharing the gravy with the major firms. All of which is leading trade execs to believe this is no artificially created boom."

Likewise, recent issues of "The Billboard," also widely read by showfolk, and particularly noted

(More On Page 14)

Tony Martin For RKO Film

The leading role in Howard Hughes' first major musical at RKO Studios has been nabbed by Tony Martin.

Martin, last at Universal, will share star billing in "Two Tickets To Broadway," the first big musical to be made by RKO since Hughes took over as boss of the studio more than a year ago, with Janet Leigh. Danny Dare is producing and James V. Kern is the director. Martin has made many pix in his long career, and at one time was married to Alice Faye while both were big 20th-Fox attractions.

Mag, Fingers Are Mr. & Mrs.

Margaret Whiting's secret marriage, recently, to Lou Busch was revealed in late August. And at the same time, Busch was unmasked as Joe (Fingers) Carr, whose piano disc of "Sam's Song" is one of 1950's biggest sellers. Maggie has been accompanied by Busch's ork on her recent records. But nobody knew they were wed!



NEW BLOOD, in the person of Jay Johnson, has sparked Stan Kenton's new dance band which hits the road this month. Jay got his start with Bobby Sherwood and will replace June Christy as Stan's solo singer.

Red, Pennies To Thunderbird Hotel

A pocketful of pennies led by Red Nichols whipped over to Las Vegas Aug. 31 for a two-week engagement at the Thunderbird Hotel, the first location job Nichols has worked with his crew outside of Hollywood since before World War II. Taking over Red's bandstand at Sardi's was Ted Vesely, his trombone and Dixie crew. Nichols and his combo are due to return to Sardi's, however, on Sept. 14.

Norvo Roars Back

After a run in San Diego, Red Norvo was hastily returned to the Haig, Los Angeles nitery, after the spot had taken on the Dave Brubeck Trio in Norvo's absence. Red had previously jammed the Haig for six months before cutting out on the Diego caper.



TOSSING ASIDE her dancing shoes, Ann Miller plays a straight dramatic role in MGM's forthcoming "Watch the Birdie" flicker which also stars Red Skelton and Arlene Dahl. Ann, a pretty fair singer, when pressed, is wondering just how dramatic she can get with Skelton running wild through the film. But she shore looks ready here!



PAUL V. COATES of the Los Angeles "Mirror" started something when he revealed that Patti Page's real name is Clara Ann Fowler, and that she—just a few years ago in Tulsa—was "a pudgy teen-aged hillbilly singer."

But Coates, no music connoisseur he, is unaware that Patti, or Clara Ann, as you prefer it, merely followed in the steps of even more popular canaries. Kay Starr sang with hillbilly bands in Dallas and Memphis. Jo Stafford was a member of a 'billy trio in radio. And Dinah Shore admits to having sung with X. Cugat.

That, Mr. Coates, is considered a far more remarkable rise from the pits!!

Bob Hope's nephew, Hank Hope, started his own jockey show over KFWB.

Drummer Smokey Stover and his Railroad Men, another Dixie combo, snagged a steady job at the Tom-Tom Club in Glendale when Ted Vesely took his band over into Hollywood for a short run at Sardi's.

Meredith Willson will conduct the symphony orchestra for the production of "The California Story," the pageant - spectacle which will be staged in Hollywood Bowl Sept. 8-12 to depict the historical highlights of a century of statehood. Val Rosing has been selected as general director of the centennial production. Frank Allen Hubbell will assist Willson, who will arrange the musical score as well as conduct. Production will be coordinated by Norman Manning. The entire production will be supervised by Lloyd D. Mitchell.

Frank Sinatra will spend little time in Hollywood this fall and winter, he has advised his cronies. CBS will launch him on TV in October and he may bob up with a

new radio stanza over CBS as well. His new \$250,000 contract prohibits him singing on any other network.

Baseball season has ended in Hollywood, at least for the team sponsored by Capitol Records. Next project: basketball, for those who can take it.

The L. A. Rams, under new coach Joe Stydahar, will also have a new band for its home games in the big Coliseum. Johnny Boudreau again will swing the baton.

Ezio Pinza, okay after being tossed off a horse, recorded "Let Me Look at You" by Harold Arlen and Dorothy Fields for the soundtrack of MGM's "Mr. Imperium" which also stars Lana Turner. Lana is slated to yodel in the film, too.

Dick Haymes and unit will follow Sept. 7-9 stand at California State Fair with string of Coast concerts, including Frisco and San Diego.

Marilyn Maxwell recorded for soundtrack three original Jay Livingston and Ray Evans tunes for her co-starring role with Bob Hope in Paramount's "The Lemon Drop Kid." Songs are "They Obviously Want Me to Sing," "Silver Bells" and "It Doesn't Cost a Dime to Dream." Two of these she duets with Hope.

Irv Lubin, who combines classical and "progressive jazz" in his piano stylings, drew another



LILTIN' MARTHA Tilton has nothing but fine music behind her on her CBS airshow with Curly Massey from Hollywood. Country Washburne leads the band and plays the bass, Perry Botkin's on guitar, Charlie LaVere at the piano, Frank Flynn on drums and vibes and Frank Mayhew on reeds. Massey can double trumpet and fiddle, when he gets the urge. Martha's also making some new TV films.

holdover ticket last month at the Brass Rail in Santa Monica, just west of Hollywood. Lubin, 28, hails from Newark and was wounded in World War II.

Sugar Chile Robinson, who gets a little fatter every year, but no taller, swung into Los Angeles for a theater appearance in late August. His piano, and singing, have sold more than 200,000 records in the past year. He's just 10.



CONFAB ON music finds Frank DeVol and Ray Anthony meeting in Hollywood for the first time, DeVol wrapped up in the contest to find a name for his dance band and Anthony to sign contracts to play the Palladium, in October, with his fast-stepping eastern crew. And shucks, that's just the Cap News they're digging together.

DeVol To Give \$1,000 Prize For Band Name

Frank DeVol is about to pop for \$1,000. And all his own money.

"I need a name—a tagline—for my new dance band," he says. "I've been in radio for so long that music fans may be a little confused about my music. I want to keep a band intact for radio programs, but I also have been working with my dance band, both on personal appearances in Southern California and on Capitol discs. It's worth a thousand bucks to me to get a name for my dance ork."

So America's disc jocks are announcing the contest, and to the music fan who submits the best tagline, DeVol will award a check for \$500. He will also give the jockey who received the winning name \$500. Entries should be sent to the jocks, DeVol insists, so the jock who comes up with the winning name can be paid.

Closing date for the contest is Sept. 23. DeVol cites taglines like "Swing and Sway With Sammy Kaye" and Jan Garber's "Idol of the Airlanes" as examples of what he's seeking.

DeVol's newest dance record couples two oldies, "Love Letters in the Sand" and "This Year's Kisses." His earlier "Dream Awhile" and "Powder and Paint" already are moving in the jukes and disc shops.

Frankie Carle, Ray Anthony To Play Palladium

Bookings for the Hollywood Palladium, still the top spot for name bands on the west coast after 10 years, have been set for September and October.

Frankie Carle starts a return run on Sept. 5. The pianist will share Pally billing with the all-star dance band assembled by Freddy Martin on Martin's KTTV television series, a band comprised strictly of young musickers adjudged the most talented by TV audiences. Nappy Lamare's Strawhat Seven bows out after a sock run of more than three months.

Anthony Due Oct. 10

Earl Vollmer, general manager of the big dancery, also announced the signing of Ray Anthony's band for October.

Anthony, a Cleveland trumpeter who came out of the navy after World War II and who has been ringing up box-office bonanzas for several years, has never played California before. He got to Hollywood last month, all alone, on a short vacation trip (see photo) but the Palladium engagement will be his band's first west of Denver. Anthony opened on Aug. 21 at the Peabody Hotel in Memphis for a month. His debut night at the Pally is set for Oct. 10.

Gray's Crew Big Click

Vollmer also indicated that Ralph Flanagan, another eastern outfit which has never played the Pacific coast, also would appear at the Pally within the next few months following Anthony.

Jerry Gray's current engagement set a new post-war summer record for the spot, Vollmer said. But Gray returns to radio this month and won't be able to take his dance band east.

'I Was Mixed Up,' Kenton Admits

Now He'll Have 2 Separate Orks

The Big Guy thinks he knows which road to travel from here on out.

Stan Kenton, whom even his close friends tagged as being "all mixed up" the past couple of years, says he has the answer.

'I Never Knocked Dance Music'

"It was frustrating," he admits, "trying to perform progressive jazz—never intended for dancing—in ballrooms and theaters. And so I went whole hog into the concert field, and it was successful.

"But time, and time alone, brings new evaluations. And get this—I never at any time charged that dance music was inferior. It was just that our band had things to say and a lot of those things were out of tempo, hence the decision to do the 'Innovations' tour and forsake dancers entirely. The tour was a winner and we'll start out on our 1951 'Innovations' route again next January.

Starts One-Nighters Soon

"But meanwhile we will—with a smaller orchestra—go out and play dance music again. Our way. There's no reason why we can't offer two distinctly different brands of music as long as we don't combine the two styles and confuse everybody. As long as both are good."

Kenton starts out this month, teeing off in the California Bay area in mid-September on one-night stands, just as he did with his memorable 'Artistry in Rhythm' crew years ago. He will have all of his featured sidemen, Shelly Manne on drums, Bob Cooper on tenor, Art Pepper, alto, and the others—plus a handsome young baritone singer, Jay Johnson, who will replace June Christy as the band vocalist.

Kenton's gang is eager to hit the road after playing weekends at Balboa Beach, Cal., since late



ONLY ORIGINAL member of Stan Kenton's 1941 band who will be with Stan this month when his new dance band kicks off a long tour is Bob Gioga, baritone saxophonist and assistant manager of Stan's crew. He's shown with the Big Guy as they set up their fall itinerary. All of Stan's other sidemen are back with him, but Gioga is all that's left of the first "Artistry in Rhythm" outfit.

June. The band has lots of new material, and the guys even tear into oldies like "Eager Beaver" with enthusiasm.

Tom Rockwell's GAC agency is booking the Big Guy again.

And Kenton, one of the most inspiring—and inspired—leaders in American musical history, is his old, buoyant, bouncing self.

"Sure, they said I was mixed up," he laughed. "I guess I was. I'm always trying to do too many things at once, move too many mountains with a teaspoon."

But, as the Big Guy admits, that's Kenton. He's just recorded

Fiddles Wait

Stan Kenton has advised the string section of his "Innovations" concert orchestra that he will be calling them back for rehearsals around Christmas time to prepare for the 1951 concert tour. The Big Guy is using no strings in his new dance crew, but he will have a batch of new works calling for the catguts next winter. Pete Rugolo is already scoring new material for the tour.

with Nat Cole as vocalist, his dance band has made a new album, and all the time he's on the road this fall he will be writing new concert works for his '51 "Innovations" tour.

Pete Rugolo flew out from New York to assist with the band, and help on record dates. He's also cleffing material for the dance band and the "Innovations" tour of next winter.

Back On Top In 30 Days?

Kenton, too, has plans to make musical movies. New style. And he will eventually open a school for young musicians. New style. Television attracts his interest, too.

With the dance band boom on the way up, and gaining in momentum, observers agree that Kenton should again top the heap within 30 days after his first one-nighter this month. His records, on the purple Capitol label, have steadily proven best-sellers even during the time he was concentrating on concerts. And this month he will have some sparkling, sparkling new biscuits out on the market—dance band stuff with a 1950 feel.

The Big Guy is back in high gear again!

Fantastic 4 Octaves—

Films, Records Climax Rise Of Indian Singer

One of the strangest rises to stardom in show business ever recorded came to a climax last month in Hollywood Bowl, when Yma Sumac of Peru made her debut as a singer and, simultaneously, signed contracts which will make her a star of motion pictures in 1951.

Miss Sumac was first discovered high in the mountains of Peru by a former executive of Walt Disney Studios, John C. Rose. He heard her singing at a native sun festival. Then in her teens, she was regarded by the Indians as a goddess—her voice exceeds four complete octaves and virtually everyone who has heard her acclaim it as "the most remarkable ever heard."

Records Already Made

But it was a long and difficult road for the young Peruvian. Several years elapsed before she finally got to the United States. Here, she could speak no English. She had no management, no counsel. Some New York agent, a dullard, tried to book her in night clubs. And nothing happened.

Early this year, the fortunes of the young Indian improved, and she was signed to record for Capitol. Then she came to Hollywood, and now with able management and surrounded by Spanish-speaking musicians who are assisting her with arrangements, she is creating a sensation. Sophisticated Cole Porter heard her do one native song and yelled, "the most—the most extraordinary singer ever."

Mrs. Helen Rathvon, wife of the motion picture financier and a noted film executive himself, has just signed Yma (pronounced Eema) for films. Leith Stevens, the



YMA SUMAC

musician, also is helping chart Miss Sumac's future course in pictures.

Native Songs In Album

Young, attractive and still unaware of the phenomenal range she alone possesses—she sings higher and lower than the world-famous Erna Sack—Miss Sumac's first records will appear in album form soon. They were recorded long before she made her debut in Hollywood Bowl.

The album, titled "Voice of the Xitabay," features Miss Sumac's exciting and unconventional singing of native South American songs, accompanied by orchestra. It may be the most-discussed album of the fall and winter season.

Billie Holiday, Calloway Head For Hollywood

Billie Holiday and Cab Calloway will be streaking west this month to play the same night club in Hollywood.

Billie will follow George Shearing at the Oasis, near the Trojan campus of USC, on Sept. 15 for two weeks only. Shearing goes off on a concert tour.

Lady Day Won't Gamble

Calloway, fronting a small combo, is pencilled for a Sept. 29 opening, also for two weeks. Cab is said to be drawing \$1,500 per week plus 50 per cent of the admission fees at the spot. Holiday, on the other hand, won't be gambling on her salary. She is being guaranteed a straight \$2,250 per week even though she lays a bomb—and nobody expects her to.

Count Basie, also with a small combo, was an Oasis attraction during August, snaring the same money that Calloway will get.

Shaw Demands Big Loot

The Louis Armstrong group with Jack Teagarden and Earl Hines looks to be the attraction at the club in November and Artie Shaw also is being considered, but the Oasis management, so far, has balked at the fee Shaw is asking—more than \$2,000 a week.

Also featured last month was the Erroll Garner group. The sly Pittsburgh pianist followed Basie at \$1,000 per week in addition to 50 per cent of the door admissions.

Stabile In Movie

Sax-playing Dick Stabile will be seen in "At War With The Army," now shooting, and featuring Dean Martin and Jerry Lewis. Stabile serves as their musical director in niteries.



Western Hits

'MONA LISA' - Jimmy Wakely

'CINCINNATI DANCING PIG'
Tennessee Ernie

'TOO MUCH SUGAR FOR A DIME'
Merle Travis & Judy Hayden

'WHAM! BAM! THANK YOU MAM!'
Ramblin Jimmie Dolan

'TROUBLE THEN SATISFACTION'
Jess Willard

'GOODNIGHT IRENE' - Joe Allison

'ALCOHOL LOVE' - Billy Walker

'I COULDN'T DO A THING WITHOUT YOU'
Leon Payne

'HAPPY FEET' - Tex Williams

'WHEN GOD CALLS HIS
CHILDREN HOME' - Hank Thompson

Available on either 78 or 45 rpm



Hits

'MONA LISA' - Nat Cole

'BONAPARTE'S RETREAT' - Kay Starr

'NOLA' - 'JEALOUS' - Les Paul

'AIN'T NOBODY'S BUSINESS BUT
MY OWN' - 'I'LL NEVER BE FREE'
Tennessee Ernie - Kay Starr

'HOME' - 'TUNNEL OF LOVE' - Nat Cole

'GOODNIGHT, IRENE' - 'OUR VERY OWN'
- Jo Stafford

'SAM'S SONG' - 'IVORY RAG' - 'Joe
Fingers' Carr

'COUNT EVERY STAR' - Ray Anthony

'-OUT OF THIS WORLD' - 'HAPPY MUSIC'
- Peggy Lee

'I LOVE YOU BECAUSE' - Jan Garber

'CLOSE YOUR PRETTY EYES'
'FOOL'S PARADISE' - Whiting Wakely

all on either 78 or 45 rpm

Thompson Tour Goes Into 7 States

But Hank Will Be Home Oct. 1

By BEEP ROBERTS

That little jaunt which Hank Thompson started on Aug. 20 is developing into a real, big-league tour. By the time he rolls in off the road around Oct. 1, Hank will have made personal appearances throughout New Mexico, Arizona, California, Oregon, Washington, Montana and Idaho.

Yep, that Texan is a long, long way from home.

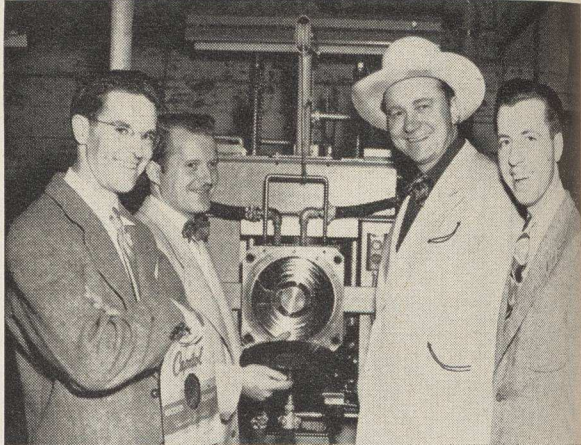
Another Tex, Williams by name, is adding new fans every day. His NBC airtel every Sunday now is being carried over 136 stations, and the Williams TV show is being beamed out into other areas in addition to Los Angeles and San Diego.

Everybody Travels!!

Watch for Jess Willard and Ole Rasmussen, you Oklahomans. They're setting up a trip back there to the Sooner state shortly.

Gene O'Quin intends to get back to his stompin' grounds of Dallas sometime this month to participate in the Big D Jamboree.

Still traveling in the eastern states are Merle Travis and Judy Hayden, with "Too Much Sugar For a Dime" their project number one.



TEX RITTER'S recent tour through Canada saw him visiting the Canadian plant of Capitol Records, where Ritter watched his own "Fiery Bear" being stamped out. Shown above with three of the Canadian executives of Capitol, Tex is flanked by Ken D. Kerr, Jack McLaughlan and Johnny Downes. Tex has since returned to Texas.

Tennessee Ernie and wife, Betty, vacationed in Old Mexico in August and they heard his duet with Kay Starr over radio stations throughout the Land of Manana.

Wakely On Navy Show

With many of America's best singers hopping in to transcribe complete musical programs for the various branches of the armed forces, Jimmy Wakely was one of the first of the westerners to pitch in, and his "Navy Star Time" will

be carried by 2,000 stations with Buzz Adlam's ork backstopping his pipes and guitar. Listen for this show with Jim in September—he does all of his best numbers from "Mona Lisa" to "Freight Train Blues."

Pee Wee King was feted at Riverside Rancho by a gang of the western artists residing around the Hollywood area. King is on tour.

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Buddy De Sylva's Songs To Live; His Passing Mourned By The Nation

With the passing of Buddy De Sylva last July, Hollywood Bowl officials are setting up plans for an annual De Sylva Night similar to its traditional Gershwin event each summer. The first will be observed next June.

At 21, Wrote Smash Hit

Only George Gershwin, of the hundreds of immortal American contemporary composers, has been honored with a special night in the famous outdoor theater in the Hollywood hills. De Sylva will thus become the second whose memory will be regularly honored.

George Gard De Sylva, known to everybody in show business as plain Buddy, never got the personal publicity that many of his colleagues amassed. But the more than 500 songs he composed rank with the best.

Became a Top Producer

"When Day is Done" is no longer a popular tune—it has become a great American standard, almost classical in nature. But Buddy also could write pop tunes. When he was barely 21 he turned out a little song called "N'Everything," gave Al Jolson a half interest for singing it, and a few months later picked up a royalty check for \$16,000. The "Mammy" singer also received \$16,000, of course.

"Jolson," Buddy recalled a year ago in the office of the Capitol News, "still has HIS \$16,000."

"Avalon," "April Showers," "California, Here I Come," "The Varsity Drag," "Together," "A Kiss In the Dark," "Sonny Boy," "Keep Smiling At Trouble," "Birth Of the Blues," "You're An Old Smoothie" and "Somebody Loves

Me" are a few of De Sylva's hits. And there were others, songs which are still alive, songs which will endure long after this month's Hit Paraders have faded away. Buddy turned out "Just a Memory," "Wishing," "Edie Was a Lady," "It All Depends On You," "Alabama Bound," "If You Knew Susie," "If I Had a Talking Picture Of You" and 75 other hits. He composed for Broadway shows and Hollywood movies and eventually became a fabulously famous producer himself, with three hits on Broadway at the same time, "DuBarry Was a Lady," "Louisiana Purchase" and "Pana-ma Hattie."

Helped Hutton To Stardom

He took Betty Hutton out of Vincent Lopez' band and made her a top star overnight. He saved Betty Grable's career by putting her in "DuBarry" as a star on Broadway at a period when she was going no place in Hollywood. He became executive producer of Paramount Pictures and rang up a remarkable record for artistic and financial achievements.

And in the summer of 1942, with Glenn E. Wallichs and Johnny Mercer, Buddy founded Capitol Records, Inc. It was a major disc firm within 60 days.

Sold Papers First

Buddy collected rare examples of art, and painted, himself, with distinction. He was a busy, wealthy man, but he knew and liked and kept company with the little guys—the working people—as frequently as with the smart Hollywood-Broadway crowd.

He was a native New Yorker, but he grew up in Southern California and, one summer, while a kid, he earned his first money sell-



AMERICA MOURNS the passing of Buddy De Sylva, who not only was one of the nation's greatest showmen and songwriters, but a founder of Capitol Records in 1942. His first big song hit, at 21, brought him \$16,000. And he followed it with 100 others.

ing papers and diving for coins at Catalina Island.

A heart attack struck De Sylva, finally, and on July 11 at the Hollywood Presbyterian Hospital his inspiring career came to an end.

His loss to music is incalculable. Time may fade the motion picture negatives he produced, and the memories of his star-studded Broadway shows. But his songs are indelible; impervious to the passing years. Talents like Buddy De Sylva's appear so rarely.

Ramos Working

Bobby Ramos and his band opened Aug. 18 at the Club Zarape, Los Angeles, on a stand which may run for months.

Liberace Returns

Lee Liberace, pianist, is back in California and was ready to open at Ciro's on the Sunset Strip Sept. 1 for a two-weeker. He's a favorite in Hollywood.

Fidelitone



MUTED STYLUS NEEDLES \$100 each

needles for use in muted type cartridges

PERMO, Inc., Chicago 28



LOS ANGELES, and that includes Hollywood, Burbank, Pasadena and a dozen other communities within the L. A. sphere, last month passed the 650,000 mark in TV sets.

New York remains in number one spot with slightly more than a million sets in operation, but the self-styled City of the Angels is easily in second spot with Chicago third and Philadelphia fourth.

It's growing, this TV thing. And if you think the motion picture bigwigs aren't worried, then you don't know your ulcers. What really infuriates the film moguls is the fact that the infant TV industry is booming ahead without help from Hollywood's big studios, and top name stars. And that isn't according to the script.

Lucille Norman, who has sung as Gordie MacRae's partner on "The Railroad Hour" airshow, and also on Cap platters, signed a contract for motion pictures with Warner Brothers in August. She will be groomed for flicker stardom in musicals.

And that brings up the question—will the studio allow her to continue television? For it was via a series of smart TV shows in Los Angeles that Miss Norman got the movie bid. What now?

Add to the confusion . . . In "Let's Dance," the big Paramount musical co-starring Astaire and Bet Hutton, there are two big scenes in which television is featured. One, a TV square dance sequence, is the best thing in the entire picture. And so television is now stealing scenes right in the movies!

Maybe someone has the answer to picture industry versus TV industry. They surely haven't.



TOGETHER AGAIN in 20th-Fox's "My Blue Heaven," Betty Grable and Dan Dailey appear as a radio team with a top Hooper rating who are forced to move into the field of television. Dailey, off the lot, operates a North Hollywood night club where Dixieland jazz is featured. La Grable has her hosses.

KLAC, Otis and Pally Cook New TV Ork Show

A three-way deal set up by Don Otis, vet wax-whirler and radio announcer, the Palladium Ballroom and Station KLAC-TV has launched a new series of television shows over KLAC-TV from the Palladium. The series, beamed out for an hour every Tuesday night, began on Aug. 22 with Jerry Gray's band on the stand and Otis, in person, emceeding dance and novelty acts along with the music.

Gray, for his salary, receives exactly \$23.75 per week and his sidemen bag \$16.80.

The ballroom formerly telecast its bandstand attractions over KTTV, the CBS outlet, but cancelled out when the station failed to come up with a sponsor. KLAC-TV, on the other hand, is an aggressive independent which has attracted national attention for its baseball telecasts and the all-afternoon Al Jarvis program each day. Otis, like Jarvis, is one of the most popular deejays west of Chicago. At one time he was a professional singer.



BILLY ECKSTINE will team up with the British pianist, George Shearing, Sept. 15 on the first of a series of concerts to be staged together.

KFWB's Gene Norman will promote the first event, at the big Shrine Auditorium in Los Angeles. Other cities then will follow. Norman also is making plans for his third annual Dixieland Jamboree in October, which he will again produce with Frank Bull.

Bing Crosby starts his new fall work schedule about 20 pounds lighter than when he sailed for Europe last spring. He is said to be more than slightly concerned over his loss of poundage.

Mel Torme and Vic Damone are keeping in touch with their draft boards. Both are eligible for military service.

Doris Day and Gene Nelson are set to star in "Lullaby of Broadway," a musical on the Warner lot. David Butler is the director.

Clark Dennis winding up a run at the Shamrock Hotel, Houston.

Doris Day and Irene Ryan won't be back on Bob Hope's radio show this fall. They'll be busy with their own activities.

Dorothy Kirsten is in Hollywood for a role in MGM's "The Great Caruso" musical. Peter Herman Adler is conducting the music. Joe Pasternak is the producer.

Beryl Davis, British chirpee who retired as a singer a couple of years back to become a mother, is back in action. She is spotted in a Universal music short with Jerry Gray's band. Beryl's husband is Peter Potter, disc jock.



RETURNING to the nation's airwaves this month after a trip to Chicago, New York and points between, newly-wedded Mag Whitling is back in Hollywood and knocking out new batches of hit records. She also did several TV guest shots while in Gotham.

Vic Damone Waits For Flicker Start

When MGM was unable to get his "Welcome to Paris" film started in July, Vic Damone quit Hollywood and has been working nitery dates in Atlantic City, Chicago and Las Vegas until the studio is set to roll the musical, Damone's first. Studio spokesmen now say it will be "either September or October" before they can get the production started.

The Kid Moves Up

Ed (Kid) Ory, his trombone and Creole band are in their second month at Mike Lyman's eatery in Hollywood after a run of more than a year at the Royal Room.

Ash At Hangover

Marvin Ash has taken over the music assignment at the Hangover, Vine street nitery in Hollywood, leading his own combo from the piano. The Colorado '88'er recently sliced a pair of exciting Dixie sides for Cap, including his own "Pearl House Rag" classic. He's also working a couple of TV shows regularly in Hollywood.



RECORDS: 1950 EDITION, by David Hall, Alfred A. Knopf, New York. 524 pages, \$5.

Another in the series of recent books devoted to classical records available on the various labels, Hall's new entry embraces a generous listing of LP etchings and a smattering of 45 r. p. m. faces. It, therefore, is more up-to-date than Irving Kolodin's recent volume. But Kolodin's remains the better organized — simpler, easier to read.

Hall is prominent for his earlier "The Record Book," which, in two editions, sold some 100,000 copies. His latest achievement may prove equally successful. Thousands of works are comprehensively covered, including all the American releases since Dec. 31, 1947, and many European releases.

For the serious collector of records, it's a best buy. And the typography and design are far above average.

—Dexter

MEET THE JOCK!

FRED REYNOLDS is a versatile gent, deejaying over WGN in Chicago and penning a regular column for the Chi Tribune. A New Jersey native, he has three youngsters, all Dixieland fans like their dad, and he's been with



WGN nearly 10 years. Fred is an Army vet and a grad of Wesleyan; he also doubles as assistant continuity director at the station. Says he doesn't care much for pop tunes—the jazz standards are his pets.



RED NORVO: The Haig.
FRANKIE CARLE: The Palladium.
RUSS MORGAN: Hotel Biltmore opening Sept. 11.
MARVIN ASH: The Hangover.
PETE DAILY: Royal Room.
TED VESELY: Sardi's.
BEN POLLACK: Beverly Cavern.
KID ORY: Mike Lyman's.
LIBERACE: Ciro's.
GEORGE SHEARING: Oasis.
BILLIE HOLIDAY: Oasis opening Sept. 15.
NICK STUART: Aragon, weekends.
ABBEY BROWNE: Charley Foy's.

Western News—

(From Page 10)

Smiley Burnette is going to finish his current movie at Columbia and then wend his way clean back to North Dakota. Smiley is still kicking himself over an incident that took place on location the other day. He swears it's true in spite of the fact that he recently recorded a tune called "Catfish Take A Look At That Worm." So, we thought we'd tell all of our Western fans this story in the hopes that it should prove something or other. Seems that Smiley had time between takes to get in a little fishing at a nearby lake. So he wandered off the set in his trailer, "Little Joe," and arrived at the lake where he ran into Roy Rogers, who had the same idea. Roy told Smiley that the fish were really biting and presented him with a big, beautiful catfish to take home for dinner that night. Smiley of course was sure that he'd be able to do one better than Roy, so he immediately cut the fish up for bait. You guessed it. Smiley didn't get a single nibble!



ALTHOUGH SHE'S the spinning, winning star of MGM's current "Three Little Words" musical, pert little Vera-Ellen spent all the summer in Europe, making more film and adding to her fan clubs. A Broadway dancer just a few years back, V-E rated her biggest break dancing with Gene Kelly in "On the Town." Now she can stand on her own two legs—and there just aren't any prettier ones to stand on!

Music Boom—

(From Page 3)

for its coverage of records and juke boxes, have pointed out that the confusion of three speeds on records no longer exists. This is cited as a factor which has sparked new interest, to a great extent. When Columbia belatedly decided, in August, to offer records at 45 r. p. m. after Decca went 45 in July, all the major companies finally were agreed that the seven-inch, "big hole" discs rotating at 45 speed are unquestionably the best available in the popular field. Capitol and RCA-Victor have been marketing 45-speed discs since early 1949 and, naturally, have by far the largest and best catalog of discs at that speed. Today, it is unanimous that the 45's are superior, and they are selling millions of copies each month.

The period when singers, rather than bands and orks, were pacing

the music biz apparently is coming to a close. Songwriters, catching the upbeat fever, are turning out new—and they hope, better—songs. Bebop is buried and resting in peace, the flash Dixie fad is fading, and solid, musically band fare is entering a bullish phase possibly spearheaded by Stan Kenton's new dance ork.

Nobody—but nobody—is complaining.

Russ Morgan Due At L. A. Biltmore

Russ Morgan's ork will open the night of Sept. 11 at the Hotel Biltmore in downtown Los Angeles, where Paul Neighbors' crew has been holding forth for six months. Spot usually keeps a band for a long run and the Pennsylvania trombonist and his musicians will probably remain on tap there through the fall months.



JESS STACY is back on records again after all those years as a star of the Benny Goodman and Bob Crosby bands. The Missouri pianist shows his skill at the Steinway on "Imagination" and "Can't We Be Friends?" on a new Capitol cutting with George Van Eps, guitar; Nick Fatool, drums, and Morty Corb, bass. Jess now works as a single in the better California clubs.

Aragon Books Nick Stuart Ork

Swinging back into California after a run at the Roosevelt Hotel in New Orleans, Nick Stuart and his band were to open Sept. 1 at the Aragon Ballroom, Ocean Park, a few miles west of Hollywood. Stuart is set for three weekends at the beach dancery, then he opens, Sept. 22, at the Last Frontier in Las Vegas for a 10-week stand.

Daily Returns With Same Old Beat-Up Horn

Pete Daily's swinging band of Chicagoans returned to Los Angeles last month after a San Francisco fling and promptly took over the Kid Ory bandstand at the Royal Room on Hollywood Boulevard.

Daily, still blowing his taped and tarnished 1921 cornet, also engraved four new Capitol faces upon his return to Filmville.

Pete's Dixieland album, meanwhile, continued to stack up among the top ten pop albums on the market, a position it has maintained since it first was marketed last winter.

Holding down the stand with Daily, and also appearing on frequent television shows in the Los Angeles area as members of Daily's Chicagoans, are Pud Brown, clarinet doubling tenor; Burt Johnson, trombone; Hugh Allison, drums; Budd Hatch, bass, and Pianist Skippy Anderson. Pete, himself, is an ex-tuba player.

Buddy Clark's Daughter Dead

Tragedy struck again at Mrs. Buddy Clark, widow of the singer who was killed in a California airplane crash last October, last month in Los Angeles. Their daughter, Penny Clark, just 7, was killed by a motor car when she dashed into the street suddenly to join several of her playmates nearby.

Mrs. Clark, who also had lost another child in an accident before she met and married the late singer, still has a \$2,000,000 damage suit pending against the operators of the little plane in which Clark was a passenger when he was killed. The case goes to court soon.



DANNY KAYE has his serious moments, particularly when he's embroiled in film-making out on location. Here he's digging Johnny Green's piano before shooting a scene for "Happy Times," his latest for Warner Bros. Green, moreover, works for MGM. Things are always confusing when Kaye's around.

Hamp Hot On The West Coast

After smashing the all-time attendance mark at the massive Civic Auditorium in Pasadena, Lionel Hampton in late August was set to make a musical short for TV use only by Snader Telecriptions. Also pacted for similar shorts by the firm are Herb Jeffries, Jon and Sandra Steele, Desi Arnaz and Diana Lynn. Hamp takes his band east in September after spending most of the summer on the west coast, and doing big business despite a seasonal slump.

Trying To Win Again?

"So So Virtuoso" has been scheduled by Fred Quimby, MGM cartoon producer, as the third in a series of Tom and Jerry subjects emphasizing music. The first was the 1947 Academy Award winner, "Cat Concerto."

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Smiley's Rocket Roars



AFTER MONTHS of concentrated work in his home workshop, behind locked doors, Smiley Burnette of western film and singing fame finally unveiled his new Rocket ship last month in California. And as befits an historic occasion, he allowed pretty Carolina Cotton, also prominent in the western singing field, to take the first spin following the formal christening ceremony with a Seven-Up bottle. Shown applauding the craft, and Miss Cotton, are the young Burnettes, Brian, Caroline, Steven and Linda. Smiley, at extreme right, is about to flip his cap. That's Hollywood!